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AMERICAN ART NEWS.

VOL. VI. No. 20.

NEW YORK, FEBRUARY 29, 1908.

SINGLE COPIES, TEN CENTS.

EXHIBITIONS.

For Calendar of Special New York Exhibitions see page 6.

New York.

- Blakeslee Galleries.**—Early English Spanish, Italian and Flemish paintings.
- Bonaventure Galleries.**—Rare books in fine bindings, old engravings and art objects.
- C. J. Charles.**—Works of art.
- Cottier Galleries.**—Representative paintings, art objects and decorations.
- Detroit Publishing Co.**—Reproductions of American artists in Aac Facsimiles and Carbons.
- Durand-Ruel Galleries.**—Paintings of the French Schools.
- Ehrich Galleries.**—Exhibition of portraits by early English, French, German and Italian masters.
- Fifth Avenue Art Galleries.**—A choice assortment of furniture, art objects and paintings from several estates, March 2, 3, 4.
- Gimpel and Wildenstein Galleries.**—High-class old paintings.
- Kelekian Galleries.**—Velvets, brocades, embroideries, rugs, potteries and antique jewelry.
- Knoedler Galleries.**—Paintings of Dutch and Barbizon Schools, and Whistler drawings.
- Macbeth Galleries.**—Paintings by American artists.
- Montross Gallery, 372 Fifth Avenue.**—Paintings by Horatio Walker.
- Noé Galleries, 477 Fifth Avenue (corner Forty-first Street),** opposite Public Library.
- Ralston Galleries.**—Works of Art.
- Scott & Fowles.**—Special display modern Dutch paintings.
- Arthur Tooth & Sons.**—Carefully selected paintings by Dutch and Barbizon artists.
- H. O. Watson & Co.**—Decorative works of art. Pictures by Monticelli and rare old tapestries.
- Yamanaka & Co.**—Japanese paintings, prints and art objects for collections.

Boston.

- Vose Galleries.**—Early English and modern paintings (Foreign and American).

Washington (D. C.)

- V. G. Fischer Galleries.**—Fine arts.

Germany.

- Helbing Gallery, Munich.**—Antiquities, high class Old Paintings, Etchings and Engravings.
- J. & S. Goldschmidt, Frankfort.**—High class antiquities.

London.

- James Connell & Sons.**—Paintings of the Dutch, Scotch and English Schools.
- Goupil Gallery.**—Water colors and drawings of Cambridge and Oxford by Hanslip Fletcher.

Paris.

- Canessa Galleries.**—Antique Works of Art.
- Hamburger Fres.**—Works of Art.
- Kleinberger Gallery.**—Works of Art. Arabian objects for collection.

Sivadjian Galleries.—Genuine antiques marbles, bronzes, jewels and potteries.

SALES.

New York.

- American Art Galleries.**—Paintings and art objects, collection of the late Richard Mansfield, March 2, 3, at 2.30 P. M., also March 3, at 8 P. M.
- Fifth Avenue Art Galleries, 546 Fifth Avenue.**—A choice assortment of furniture, art objects and paintings from several estates, March 5, 6, 7, at 2.30 P. M.
- Salmagundi Club, 14 West Twelfth Street (admission by card).**—Pictures by artists members, evenings of March 3, 4.

Europe.

- Paris—Galerie Georges Petit.**—Ancient and modern paintings from the collection of the late M. Jules Cronier, March 11, 12.

MR. ALTMAN'S GREAT HALS.

To the surprise of several friends Mr. Benjamin Altman showed them on a recent evening in his beautiful gallery a recently purchased and remarkable example of Franz Hals, entitled "The Jovial Company." The canvas which has no less than five life-sized figures, and recalls the well known "Jolly Trio," by the same master, is not only the most important example of the old master ever brought to America, but is claimed by some of Mr. Altman's friends who have seen it, to be perhaps the finest in the world. Curiosity is rampant as to where Mr. Altman could have secured such a canvas. It was probably bought by him in New York. It depicts a carouse after a supper. In the middle foreground a buxom red cheeked Dutch woman is roughly flirting with two male companions who pull her this way and that. In the background three other men sit looking on. In composition, expression and

AMERICAN SALON FOR PARIS.

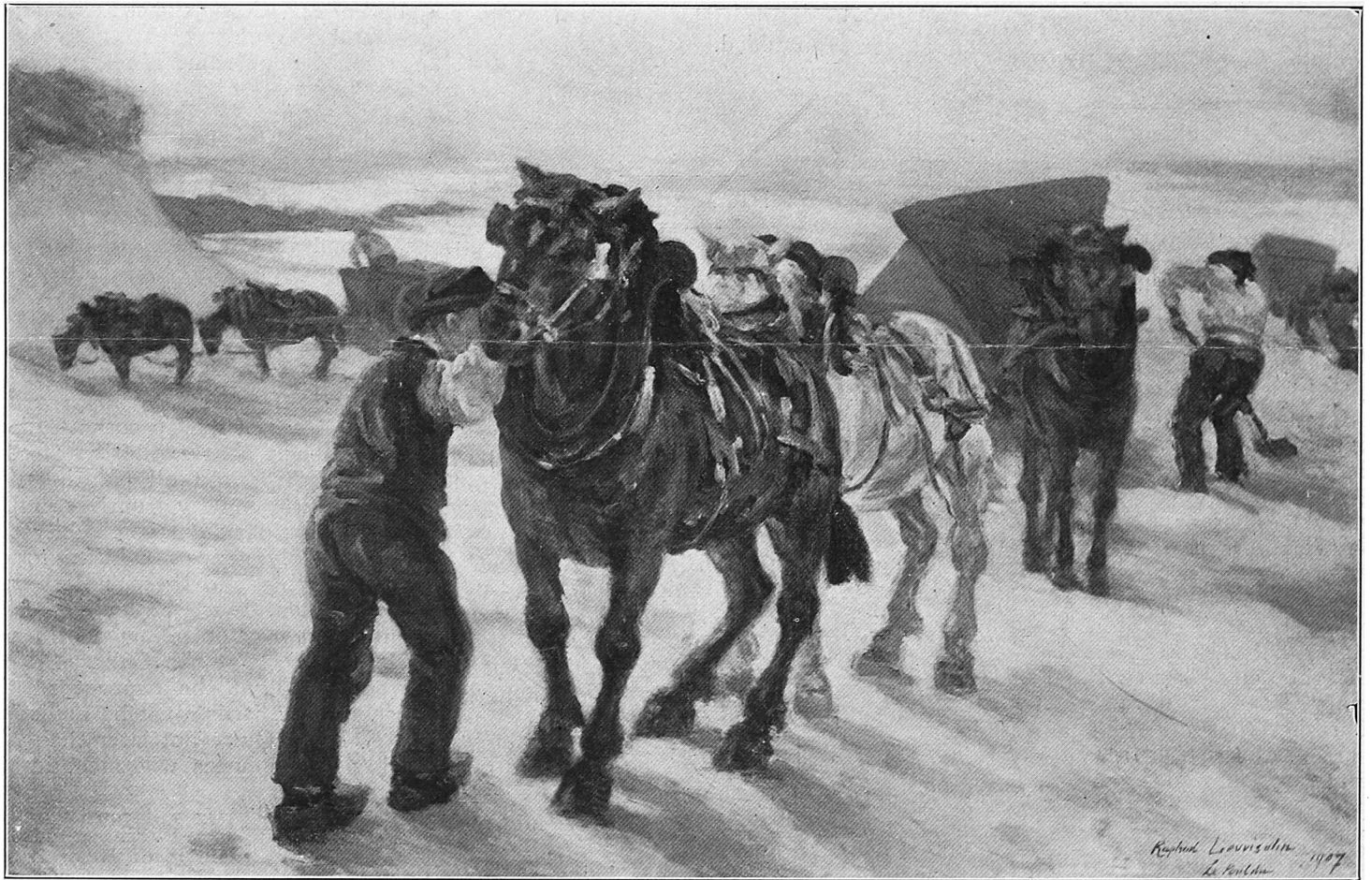
An exhibition of representative American pictures which will be virtually a Salon is planned for Paris the coming summer.

It is purposed to hold this exhibition in the Georges Petit Galleries, well known as the largest and handsomest in Europe for the exhibition of pictures, to open in July.

The idea of this exhibition originated with Mr. Edward Brandus, himself a Frenchman but long resident in New York, and who has been trying for some years to secure the Petit Galleries in order that his countrymen may understand and appreciate that there is a school of art in the United States as there was in England under the Georges and in France in 1830.

Mr. Brandus is the representative in the United States of the Societe des Galeries George Petit.

Further particulars of the plan will soon be published, and meanwhile any



HAULING SAND—LE POLDU—COAST OF BRITTANY.

By Raphael Lewisohn.

In Special Exhibition of works by Raphael Lewisohn at Oehme Galleries.

A NOTABLE ART JAUNT.

On the invitation of Mr. George W. Elkins, of Philadelphia, a number of New York art connoisseurs and collectors journeyed to Philadelphia on February 20 to visit and study the collections of Mr. Elkins and also of Mr. P. A. B. Widener. The party was entertained at luncheon by Mr. Elkins at his handsome residence, and after an hour or more spent in examining his art treasures, repaired to Mr. Widener's, who has quite recovered his health and who met and welcomed his guests most hospitably.

Among those who enjoyed the trip were Col. Henry B. Wilson, Dr. Alexander Humphreys, I. N. Fletcher, H. E. Field, John Gellatly, Catholina Lambert, Paulding Farnham, Bryson Burroughs, Charles A. Munn and Sir Caspar Purdon Clarke.

lifelike qualities the canvas is simply wonderful.

The Rembrandts secured by Mr. Altman from the Kann collection are now in his gallery, and make a superb showing.

IMPORTANT ART SALE.

The Ehrich Galleries and Mr. Julius Oehme authorize the announcement that they have combined to offer a collection of paintings at public sale on the evening of Thursday, March 12, to take place in the Fifth Avenue Art Galleries with Mr. J. P. Silo as auctioneer. As is well known, Mr. Oehme devotes himself exclusively to modern art, whereas the Ehrich Galleries are wholly given up to the old masters.

This is the first important picture sale of the season, and will attract wide attention.

further information desired will be furnished by Mr. Brandus at his galleries, No. 391 Fifth Avenue, or at the office of the AMERICAN ART NEWS.

AMERICAN PICTURES FOR LONDON.

The circulars of the new International Art Society, the Allied Artists Association, which is to hold an international exhibition of pictures in the Albert Hall in London next summer, and mention of which was made in the ART NEWS last week, have been received.

The Association is incorporated under the Industrial and Provident Societies Acts, and its registered offices are 67-69 Chancery Lane, London, E. C.

(Continued on page 3.)

IN THE ART SCHOOLS.

National Academy of Design.

The students of the National Academy recently met Mr. Edwin A. Blashfield in the auditorium of the City College of New York, where he is now completing his decoration. Mr. Blashfield kindly explained as much as he could about the execution of a large mural painting, showing the studies and preliminary sketches, and then answered questions asked of him. The scaffolding had not been removed, so that the view was at close range, and Mr. Blashfield will make another appointment when the view is unobstructed. Mr. Blashfield's great kindness and charming manner was more than appreciated by all the students.

William E. Prather, a student of the Academy, has taken a studio in Philadelphia, and is also working in the schools of the Pennsylvania Academy.

The Academy has received from Charles H. Woodbury a canvas, depicting a breaking sea, as his diploma picture upon election as an Academician.

Nicholas Vachel Lindsay, who conducts the classes in art discussion at the West Side branch of the Y. M. C. A., is giving talks on the relation of art to religion, to the students of the Union Theological Seminary by taking them to the Metropolitan Museum of Art every Thursday afternoon and Saturday night.

Art Students' League.

James Earle Fraser has been holding a small exhibition of some of his sketches and photographs of sculpture in the Members' Room of the Art Students' League. Some admirers predict that Mr. Fraser will become the foremost sculptor of the country and his work certainly shows great promise. His modeling classes are also having an exhibition of compositions in wax for a fountain. There are about twenty exhibited and all seem much finer than the usual school work. Mr. Fraser has decided to give out practical subjects every two weeks. The next one will be "Laborers Returning from Work," to be done in bas-relief.

The prize winners in this week's competition were Victor Salvatore \$10, Harry D. Thrasher \$6, Alice Morgan Wright \$5, Ulrich Allenhausen \$4, Mary B. Hencke No. 5 and H. D. Thrasher No. 6.

Four of the students of the Miniature Class showed examples in the Miniature Painters' exhibition at Knoedler's Galleries. These were Miss Meta Steineger, with one example; Miss Durkee, three, and Laura Mitchell and Helen Lewis each one example.

Luis Mora has been taking deep interest in all his classes at the League. The boys of his classes were delighted to accompany him to the Metropolitan Museum last Friday. He gave an interesting and chatty talk on the paintings there. He also invited the girls to his studio last Saturday.

Under the auspices of the Catherine Lorillard Wolfe Art Students' Club an exhibition of pictures has been held in the gallery of the New York School of Art this week. The exhibition will close this evening.

N. Y. School of Applied Design.

A special meeting of the Board of Directors of the New York School of Applied Design for Women was held Monday afternoon last to decide the matter of the final contracts for the completion of the new building.

Mr. Heinrich Meyn has become a member of the library committee.

The collection of book-plates, which the school had at the Architectural

League exhibition, has been solicited for the coming Municipal Arts exhibition to open Wednesday next at the National Arts Club.

Alphonse Mucha will leave for Chicago about March 14 to be absent four weeks. During his absence the Life Class will be instructed by Miss Van Valkenburgh, the instructor in the Antique and Costume Sketch Classes.

Miss Charlotte Prall McCoy, a student of the school from 1904 to 1907, has sold since leaving school wallpaper designs. She has all the orders she can fill for coats of arms, lamp shades, book plates and general craft work. Miss Prall has one of the Van Dyke studios.

Miss Margaret C. Uhl, a graduate of the school, is giving a course of illustrated lectures on historic ornament, Wednesday mornings, at the apartment of Mrs. William Bowers Bowen, in the Gotham.

BALTIMORE.

The new gallery recently erected by Mr. Henry T. Walters on Washington Place, will be opened to the public before the end of March instead of not until summer, as was previously announced. The Massarenti collection, which Mr. Walters bought some years ago en bloc for a large sum, has been installed and various other treasures have been added.

Among the latest accessions are, it is said, paintings by Breton and Millet, "The Thinker," by Rodin, and "Ariadne," by Hans Shuler.

PITTSBURG.

Cable messages have been received by John W. Beatty, director of fine arts of the Carnegie Institute from the institute's advisory committees in London, Paris and Munich, reporting the number of paintings accepted for the institute's international exhibition next April. The committees were composed of the following painters: In London, Sir Laurence Alma-Tadema, Alfred East, John S. Sargent and John M. Swin; in Paris, Edmon Aman Jean, Raphael Collin, Charles Cottet and J. F. Raffaelli; in Munich, Professor Ludwig von Loefftz, Professor Carl Marr, Toby Rosenthal and Franz von Stuck. The number of paintings reported as coming from Europe are: London, 48; Paris, 82; Munich, 13, and from other cities about 30, a total of 173. Contributions will include works from Belgium, England, France, Germany, Holland, Italy, Norway, Scotland and Spain.

Important works are being sent by Sir Laurence Alma-Tadema, Alfred East, José Villegas, Ignacio Zuloaga, Gaston La Touche, E. A. Walton, A. P. Roll, John M. Swan, John Lavery, J. E. Blanche, J. F. Raffaelli and many others.

CHICAGO.

"It is a matter of general satisfaction in art circles," says Miss McCauley in the Evening Post, "that the medal bestowed by the Chicago Society of Artists at its last meeting was given to a work of sculpture, and especially to the groups 'Justice and Power' and 'Law and Knowledge,' by Charles J. Mulligan, which, carved in soft stone, will adorn the new Supreme Court Building at Springfield, Ill.

"The assignment of the commission to Mr. Mulligan was a recognition of the increasing regard that both sculptors and the public feel toward his conceptions in art, and of their confidence in his ability to execute them worthily.

"It would add to the occasion if it had been possible to have displayed

models of Mr. Mulligan's earlier works of his soldier groups, the impressive 'Young Lincoln' and 'Miner and Child,' which conveyed so much feeling of a tenderer nature in its composition."

Cadwallader Washburn, whose exhibition of etchings is in its second week at a local gallery, has a novel field in his Maine dry points and score of plates made in Japan which he adds to the American series, to which belong Cuban prints and that well-trodden world of the painter-etcher in Italy.

WASHINGTON (D. C.)

Among the many notable portraits by old English masters, none is more beautiful than the likeness of Mrs. Ellis by Hoppner, now in the V. G. Fischer Galleries. Mrs. Ellis was undoubtedly a belle of the late eighteenth century, and one whom any painter would delight to portray—a woman with good, though delicate, features, graceful figure, style and distinction. This portrait came, it is understood, from one of the well known private collections in England, and it should undoubtedly go to one of the great public museums.

Two paintings by Miss Mathilda Brownell of New York are also to be seen in this gallery. Miss Brownell is a pupil of Mr. Chase and Mr. Macmonnies, and though comparatively little known has done some excellent work.

Beginning Monday a series of small exhibitions composed of the work of individual artists will be held in a local gallery, refitted since the fire. The first of these will consist of paintings by Miss Walker, an English artist, and the second of landscape paintings by Mr. Robert Coleman Child of this city. There are at present to be seen in this gallery a number of pictures by local artists, among which may especially be noted a color etching by Mr. George Senseney.

The trustees of the Corcoran Gallery announce their next exhibition of contemporary American oil paintings, to be held in the Gallery from December 7, 1908, to January 17, 1909. Only oils not previously shown in Washington will be eligible, and these, unless specially invited, must be delivered at agencies in Boston, New York and Philadelphia or at the Gallery before November 14, at the expense of the artist. Entry cards must be mailed to Mr. F. B. McGuire not later than November 26, as juries will meet in the several cities.

The New York jury will consist of Irving R. Wiles, William M. Chase and Ben Foster; the Philadelphia of Hugh Breckenridge, E. W. Redfield, and George H. Dawson; the Boston of E. C. Tarbell, F. P. Vinton, and Charles H. Woodbury, and the Washington of Richard N. Brooke, E. C. Messer and E. F. Andrews, while on the jury of awards and hanging committee Irving Wiles, Hugh Breckenridge, E. C. Tarbell, R. N. Brooke and F. D. Millet will serve with Mr. F. B. McGuire, the director of the gallery.

Five thousand dollars has been given for prizes by ex-Senator W. A. Clark, and will be distributed as follows: First, \$2,000, carrying with it the Corcoran gold medal; second, \$1,500, and the Corcoran silver medal; third, \$1,000, and the Corcoran bronze medal; fourth, \$500, and honorable mention. These prizes will be given impartially for the best four paintings in the exhibition without regard to subject.

BOSTON.

The pictures in the loan exhibition of Barbizon masters, arranged by the Copley Society, to open March 10, are valued at a million dollars. Mrs. R. C. Lincoln, Henry L. Higginson, Alexander Morton, Henry Sales, Dr. G. T. Angell, Mrs. John T. Morse and Robert Saltonstall are among those who have generously consented to loan their fine examples of the Barbizon masters.

The Vose Gallery will also have an exhibition of the works of the Barbizon painters during March. Mr. Vose was the first in Boston to call the attention of collectors to the Barbizon School. Opening his gallery in the "forties" he was fortunate in being able to secure many of their finest works. His sons have still in their possession some of the paintings of these famous painters which will be shown during the Copley Society exhibit. At present they are showing the works of Charles M. Gruppé.

Miss Heard has an interesting exhibit in the Copley Gallery.

PHILADELPHIA.

"The Eight," whose recent and first annual exhibition at the Macbeth Galleries, N. J., was seen by approximately 7,000 people, are to repeat the exhibition, by invitation of the Pennsylvania Academy, at the Academy. The display is to open early next week. There will be substitutions for some of the canvases shown in New York.

The jury for the annual exhibition of design, in the New York National Academy of Design, in order to secure for that city a comprehensive display, held its first meeting in the galleries of the Academy, on February 8, to select such pictures as it may be possible for them to get.

On Feb. 12, Isidore Konti visited the galleries in order to select sculpture for the exhibition of the National Sculpture Society, to be held in Baltimore next April.

The last picture to be purchased at the Academy exhibition which closes to-day, is Redfield's "The Fallen Tree" for a sister institution.

Other works sold include "Roller Skates," by Elizabeth Sparhawk-Jones; "Canal at Lisieux," by Emma Lampert Cooper; "A Summer Sky," by Joseph T. Person, Jr.; "Turning Turtle," by Albert Leasse; "Nurse Maids," by Elizabeth Sparhawk-Jones; "Winter in Picardy," by W. Elmer Schofield; "Ostend," by Martha Walter; "Old Mill at Todmorden," by Fred Wagner, and "Turtle and His Prey," by Albert Laessle.

It is interesting to note that all of the above works, with but one exception, are by artists who received their education in the schools of the Academy.

During the first three weeks of the exhibition the attendance passed the 25,000 mark.

The Pennsylvania Academy announces under its patronage the Fourteenth Annual Architectural Exhibition by the T-Square Club and the Philadelphia Chapter of the American Institute of Architects, to open April 13 and close May 4.

The exhibition will consist of drawings in plan, elevation, section, perspective and detail, illustrative of structural, decorative and landscape architecture; photographs of executed or proposed work, sketches and paintings of decorative subjects and executed works in the applied arts.

The jury of selection and award consists of Thomas M. Kell, chairman; Charles L. Borie, Jr., secretary; John Molitor, treasurer; Frank Miles Day, William A. Delano, E. W. Donn, Jr., Charles Grafty, Albert Kelsey, George Spencer Morris, Philip Sawyer, and Clarence C. Zantinger; the Hanging Committee of Paul P. Cret, chairman; Edward A. Coane, M. Edmunds Dunlap, James P. Jamieson, Gustav Ketterer, William W. Sharpley, and Stanley Yocum; Reception Committee—John P. B. Sinkler, chairman; Elliston Perot Bissell, David K. Boyd, Theophilus P. Chandler, C. Wharton Churchman, Charles J. Cohen, T. Mitchell Hastings, Thomas M. Kellogg and Edgar V. Secler.

CALENDAR FOR ARTISTS.

- NATIONAL SCULPTURE SOCIETY, 215 West Fifty-seventh St., N. Y.**
 Exhibition of Sculpture in Baltimore, Md.
 Works received, New York, March 9 and 10.
 Works received, Baltimore, March 24 and 25.
 Opening of Exhibition, April 25.
 Closing of Exhibition, April 4.
- LENOX ART ACADEMY, 109 West One Hundred Twenty-fourth St., N. Y.**
 Works received March 14, 16, 17.
 Opening of Exhibition, March 31.
 Closing of Exhibition, April 19.
- BOSTON (MASS.) ART CLUB, Newbury and Dartmouth Streets.**
 Works received, March 16.
 Opening of Exhibition, March 25.
 Closing of Exhibition, April 18.
- T SQUARE CLUB AND PHILADELPHIA CHAPTER A. I. A.**
 Architecture and Allied Arts at Pennsylvania Academy.
 Entries by March 7.
 Works received, March 16.
 Opening of Exhibition, April 13.
 Closing of Exhibition, May 3.
- ART ASSOCIATION OF MONTREAL, MONTREAL, CANADA.**
 Blanks must be in March 9.
 Works received March 12.
 Opening of Exhibition, March 23.
 Closing of Exhibition, April 11.
- ROYAL ACADEMY OF LONDON, LONDON, ENGLAND.**
 Water colors, miniatures, engravings, etc., received March 27.
 Oil paintings will be received March 28, 30.
 Sculpture will be received March 31.
- BALTIMORE WATER COLOR CLUB, BALTIMORE, MD.**
 Works received March 30.
 Opening of Exhibition, April 6.
 Closing of Exhibition, April 26.

WITH THE ARTISTS.

Carroll Beckwith is painting two portraits in his Sherwood studio.

W. Glenn Newell has recently painted pictures of Canadian village scenes. He has also recently finished an excellent picture of oxen ploughing, showing an interesting effect of shower and sunshine.

W. Verplanck Birney has just finished a large important interior picture. It represents five red coated huntsmen after the chase, who are busy studying a map, and is called "Where the Fox Ran." He will send it to the Academy. In his studio may also be seen another interior done in subdued grey tones and differing in this respect from his usual work.

Kenyon Cox moved last week into his new studio in East Sixty-fifth Street.

A series of Model-logues was given by members of the Art Workers' Club for the benefit of the club library in Studio 839, Carnegie Hall, on Thursday evening last.

E. Stetson Crawford is painting the portraits of Miss Davis, of Philadelphia and Mr. Mortimere Delano. In his studio in the Sherwood are a number of delightful street scenes of France and Brussels. They are done in Austrian crayons combined in some instances with water color and pencil, making a charming effect and showing much originality.

Brennetta H. Crawford is painting the portrait of Mrs. Ricardo Martin, wife of the opera singer. Mrs. Crawford has also painted a number of interesting landscapes and figure pictures.

Alphonse Jongers is making the preliminary sketches for an important decoration for a new theater.

A private view of Robert Reid's collection of paintings was held at his studio, No. 142 East Thirty-third Street on Thursday. The exhibition, which includes all of his summer's work, will be open to the public until March 13. It includes figure pictures, landscapes and decorations.

HARRIET HOSMER DEAD.

Miss Harriet Hosmer, the sculptor, died at her home in Watertown, Feb. 21, after an illness of about three weeks.

Miss Hosmer, a writer of poetry and prose, as well as a noted sculptor, was in her seventy-eighth year, having been born at Watertown, Mass., October 9, 1830.

Her first lessons in modeling, for which she developed early a precocious talent, were received in Boston. In order to study anatomy she entered a medical college in St. Louis. Her first purely imaginative piece was done at Watertown in the little garden studio in her home and was entitled "Hesper, or the Evening Star." A reduced copy of Canova's bust of Napoleon was her first work in marble.

Miss Hosmer went to Rome in 1852 to become the pupil of John Gibson, the English sculptor of "Tinted Venus" fame. She worked hard for two years in cap and blouse, modeling from the antique in a small study once used by Canova. While in Rome she became the friend of Nathaniel Hawthorne, Thorwaldsen, Flaxman, George Sand, Thackeray, George Eliot, Robert and Elizabeth Browning.

Her first full length figure in marble was completed in 1855 and was entitled "Oenone." This was followed in the same year by "Puck," of which many



HARVEST TIME.

By Raphael Lewisohn.

In Special Exhibition at Oehme Galleries.

Bruce Crane is holding a show of his paintings at the gallery of the Pratt Institute, Brooklyn, where there are a score of canvases on the walls, mainly loaned by such collectors as Samuel Shaw, Andrew Carnegie, William S. Hurley, Mrs. Bloomingdale, Dr. Coffin, Samuel G. Van Dusen, Mrs. Millet, and the Salmagundi Club. They represent the artist at his best.

TO AID AGED ARTISTS.

A movement has been started to bring about the union of the Artists' Fund Society and the Artists' Aid Society, which are trying to raise \$50,000 for the relief of superannuated artists through a board of trustees, of which William F. Havemeyer is chairman. Other members of the committee are Robert W. de Forest, Roswell M. Shurtleff, Frank D. Millet and Harry W. Watrous.

Some legal difficulties relating to the constitutions of the two societies stand in the way of their amalgamation, but it is believed that they can be overcome.

copies were made. "Will-o'-the-Wisp," a companion piece, was finished soon after, and in 1857 she exhibited her reclining figure of Beatrice Cenci, now in the St. Louis Public Library.

ARCHITECTS INDIGNANT.

The Society of Beaux Arts Architects held its annual dinner Feb. 21 at the Lafayette-Brevoort, and discussed with indignation what the members considered were unreasonable conditions for architectural competitions for the new Sing Sing prison.

A committee, consisting of S. B. P. Trowbridge, Walter Cook and W. A. Boring, was appointed to confer with the authorities at Albany, including Governor Hughes.

The architectural societies in general complain that while there is a \$2,000,000 proposition involved, of which successful architects would receive 5%, each competitor is asked to submit more than sixty drawings, a number which is declared to be unnecessarily large, and apparently designed to discourage general competition.

AMERICAN ART ABROAD.

(Continued from page 1.)

The secretary is Frank Rutter. The foreign correspondents are: Paris, N. Aronson, and Abel Truchet; New York—James B. Townsend, "American Art News," 1265 Broadway; The Hague—Albert Roelofs; Brussels—Victor Gilsoul; St. Petersburg—Nicholas K. Roerich, and Warsaw—Jczef Holewinski.

The first London Salon of the association will be held in the Royal Albert Hall in July, 1908.

The Association has been founded with the object of enabling artists. (a) To submit their work freely and without restriction to the judgment of the public, and (b) To unite, by adopting the principles of co-operation (so successfully employed elsewhere), in the defence and maintenance of their rights and properties.

The first object is to be achieved by an annual summer exhibition or salon in the heart of London, to which each member of the association will be entitled to send five works, all of which will be exhibited and grouped together if desired. For this exhibition there will be no selecting jury.

The second object is the creation as soon as possible of reserve funds to protect, if necessary by legal action, the rights of members, and especially to effect an amendment in the present law relating to the copyright of works of art.

For the inaugural exhibition the Royal Albert Hall has been taken for the month of July, 1908. Sculpture will be shown in the Arena (as in the Paris Salons) together with decorative art, oil paintings, water colors, drawings, etc., will be shown in bays and on screens in the main circular gallery, and also in four large crush rooms. A large lift and two stair cases give visitors easy access to the various sections of the exhibition.

A commission of 5 per cent. will be charged on sales.

Since the idea of founding the association first occurred last December to a few people interested in modern art, its progress has been phenomenal. A large number of artists of all opinions and nationalities have joined, and among the founders are members of the Royal Scottish Academy, the Royal Society of British Artists, the New English Art Club, the International Society, the Institute of Oil Painters, the Royal Society of Painters in Water Colors, Société des Artistes Français, Société Nationale des Beaux Arts, Salon d'Automne, etc.

The A. A. A. is inimical to no existing society. It is supplemental and aims to link up various groups of artists for their common benefit, and the furtherance of the best interests of art. Among those who have already joined the association and promised their support, are:

Adler, Auburtin, N. Aronson, Anna Airey, Walter Bayes, Austen Brown, Gerard Chowne, J. C. W. Cessaar, Hauslip Fletcher, A. S. Forrest, Emil Fuchs, Sholto Douglas, John Fothergill, Robert Fowler, Fred F. Footet, Gardet, J. Hamilton Hay, Dudley Hardy, Alexander Jamieson, Francis E. James, Augustus E. John, G. F. Kelly, P. G. Konody, G. W. Lambert, A. Mancini, W. Allison Martin, L. Monod, Frank Mura, Ambrose Patterson, Picabia, Lucien Pissarro, J. F. Faffaelli, S. J. Peplce, F. Cayley Robinson, Albert Roelofs, Prof. Nicholas K. Roerich, Guirand de Scevola, T. L. Shoosmith, Walter Sickert, Montague Smyth, Harold Stabler, Princess Tenicheff Grosvenor Thomas, George Thomson, Abel Truchet, etc.

The business affairs of the association will be directed by a responsible committee of business men elected by shareholders in the undertaking.

The arrangement of the annual exhibition will be managed by a hanging committee of not less than forty, annually elected by all the exhibitors.

Membership of the association is obtained by taking one fully-paid ten-shilling share and paying an annual subscription (or exhibition fee) of eleven shillings for the first year and one guinea for each ensuing year.

In other words, it costs members just one guinea a year to enjoy all the privileges of the association, and beyond this they will have no liability whatever.

The Press Day will be on Thursday, July 9, and the private view July 10. Rules and details of the exhibition will be furnished at the office of ART NEWS, and any further information can be procured there from the American representative, James B. Townsend, at the same address.

ST. GAUDENS MEMORIAL.

The installation committee appointed by the St. Gaudens memorial committee has been busily engaged in assembling the various works in the sculpture hall of the Metropolitan Museum. The opening reception to be given by the Museum will be held on Monday evening next.

AMERICAN ART NEWS.

Published Weekly from Oct. 15 to May 15;
Monthly from May 15 to Oct. 15 by the

AMERICAN ART NEWS COMPANY
INCORPORATED.
JAMES B. TOWNSEND, President and Treasurer,
1265 Broadway.
M. E. LOUNSBERRY, Secretary,
1265 Broadway.

Offices: 1265 Broadway, New York.

Telephone. 3619 Madison Square.

EUROPEAN AGENT: F. Neuville, 18 Rue Caill, Paris

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Year, in advance	\$2.00
Foreign Countries	2.50
Single Copies	.10

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RETURNING PROSPERITY.

The past week, it would appear, has brought for the first time in three months, practical signs of returning prosperity in the art world. We are more than gratified to be able to record this morning the news of the sale by Mr. Julius Oehme of the fine example of Schreyer, "The Retreat," to a Western buyer, of the sale to a Canadian buyer by the Messrs. Watson of a Monticelli, and by the Ehrich Galleries of an example of Allan Ramsay, an historic portrait from South Carolina, painted in England. There are other sales reported and others about to be consummated, but of which we cannot give the definite news this morning. These actual transactions, however, would indicate that the tide has turned at last.

SPANISH MASTERS TO BE SHOWN.

The director of the Albright Gallery in Buffalo, we are informed, is planning the bringing to this country next season, a collection of works by modern Spanish masters, to be exhibited in Buffalo and presumably in the other cities whose museums arrange with him for art displays. This is a good

move, and the exploitation here of the modern Spanish school, will be both interesting and instructive. It is to be presumed, however, that these pictures are to be brought here for exhibition purposes only, and not as were the German pictures last year, under bond but really for sale. It is hardly likely that Mr. Kurtz will repeat that experiment.

AMERICAN PICTURES ABROAD.

We would call the attention of our artists and collectors to the notices in other columns of two planned exhibitions of American pictures—one in London and a second in Paris next summer. The importance, if collections of American pictures are to be sent abroad and be shown to European art lovers, that the collections so sent should be representative in every way of our art, cannot be underestimated. It is to be hoped that every care will be exercised to secure only the best pictures, and to have them selected by competent committees and sent and displayed under experienced management.

NEW YORK MAY LOSE YERKES GALLERY.

The Mutual Life Insurance Company has begun suit to foreclose a mortgage for \$225,000 on the Yerkes art gallery, one of the two conjoined houses at Fifth Avenue and Sixty-eighth Street. One of the defendants is the widow of Charles T. Yerkes, Mary Adelaide Yerkes Mizner.

The mortgage was made on January 25, 1904, and fell due in 1906 shortly after Mr. Yerkes's death, but until now no action in foreclosure had been taken.

Mr. Yerkes's will, which was drawn a year after the mortgage was put on the gallery, left the houses to the widow for life, with the provision that upon her death, or before that should she desire to relinquish her right to use the property as a home, the Central Trust Company should cause the Yerkes Galleries to be incorporated to maintain and preserve an art gallery on the premises. The will devised to this corporation to be so formed, the houses themselves and all the paintings, statuary, tapestries and other works of art and provided a maintenance fund for the galleries. The will directed that the galleries should be controlled by five trustees, one of them to be the Mayor of the city and the four others to be designated by the Metropolitan Museum.

Mrs. Yerkes, interviewed in Chicago, spoke in bitter terms of the insurance company that has foreclosed. She said: "In 1892, Mr. Yerkes deeded me an 'L' shaped piece of property adjoining our Fifth Avenue home. On this he tore down the houses and built an art gallery, where he placed his priceless collection from Chicago. To make the entire property a square, he bought fifty feet of ground adjoining the house. This he did not deed to me, and on this there was a mortgage of \$225,000, held by the Mutual Life Insurance Company.

"Mr. Yerkes asked me to join him in perfecting the art gallery, and I freely pledged my property to that end. In his will he gave me \$300,000 and a life interest in one-half of his entire estate. The estate was worth \$10,000,000. He thought then that his London and Chicago traction holdings would become productive of returns much sooner than they have.

"When the interest of \$10,000 fell due on the mortgage the Mutual began crowding the executors and threatened foreclos-

ure. The company was shown that, in a short time, the estate would have enough to meet all obligations, and, within a year, would have satisfied principal and interest on the mortgage.

"This was laid before James R. McKeen, general counsel for the corporation, and later placed before the directors, who were made to understand that foreclosure would interfere with and perhaps destroy Mr. Yerkes's plan for a public art gallery. But they demanded their pound of flesh with rapacious greed, and foreclosed.

"If the property is sold it will destroy any possibility of creating the magnificent public art gallery which was my husband's dearest wish and express provision. In that case the trust falls and the property would go into the residuary estate, that the conveyance be set aside and I would get possession of the art collection. Under my dower rights I could demand the gallery now built, and the entire premises."

Mr. Yerkes purchased and rebuilt the large mansion at Fifth Avenue and Sixty-eighth Street in 1897 and put into it his collection of paintings. He also furnished the house with other works of art, statuary, tapestries and bric-a-brac. He also bought the house adjoining his in East Sixty-eighth Street and made the two in one. The architect, Robert H. Robertson, described the first and main house as costing \$600,000, its furnishings \$500,000 more, which with the cost of the lot made the total nearly \$1,500,000. Mr. Yerkes's paintings at that time were valued at \$1,500,000 and have been greatly added to since.

As one enters the house the huge wrought iron portals give on a Florentine court of pure white marble, which extends to the roof. The floor is of large mosaic patterns which are, however, almost completely covered by gorgeous rugs.

At the right of the entrance hall is a broad staircase, also of white marble, lighted by large bronze and iron lamps. On the western end of the court is a large stained glass window, while the other walls are pierced for smaller windows, also of stained glass. On the western and southern side are enormous glass screens, behind which tropical plants are so arranged as to simulate a conservatory.

The hall is furnished with marble benches, tapestries; bronzes and armor hang upon the walls and statuary is scattered about the court. The gallery contains pictures attributed to and by early Dutch, English and Flemish masters and the Barbizon masters.

THE J. G. TYLER SALE.

Editor American Art News.

Dear Sir:—In your report of the sale of pictures and belongings of Mr. James G. Tyler, recently held at the American Art Galleries, you were in error in giving the highest figure obtained for any of the pictures as \$175 for "The Buoy Tender." The highest figure was \$220, paid for "Rough Point," although the figure given for the "Buoy Tender" was correct.

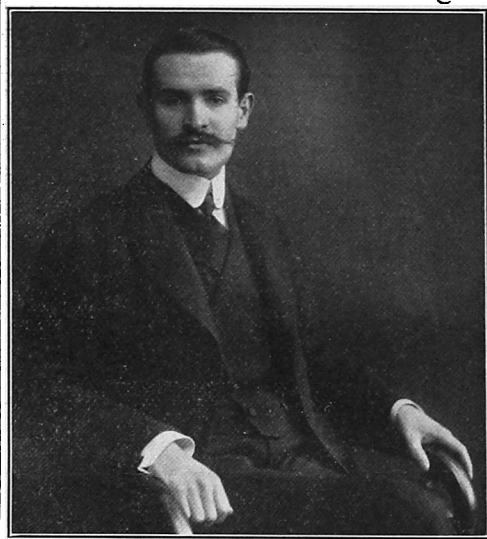
You also omitted to mention that a Pilgrim plate at the first day's sale brought \$42.50, a writer's vase \$160, a Temple vase \$115, a turquoise vase \$61, a ginger par \$80, and an Imari placque \$30.

It will be many a day before such a gathering of Ceramics will be offered again, all genuine — not reproductions. Hoping you can make this correction, I am,

Yours truly,
FAIR PLAY.

New York, Feb. 25, 1908.

[We are at the mercy of reporters in the matter of recording these auction sales and errors due to haste and carelessness will occur, despite all precautions. The reports in the dailies of auction sales in New York seldom agree, sometimes even in totals, and are misleading. This is due to the detailing of inexperienced and careless reporters, ignorant oftentimes of anything pertaining to art, and who are a trial to the auctioneers as well as the public.—Ed.]



M. RENÉ GIMPEL.

Mr. René Gimpel, of the firm of E. Gimpel & Wildenstein, has recently arrived from Paris for a visit to the New York house. He reports that the home house had been extremely busy up to the time of his sailing, as business in Paris had not felt the shock of the American panic. A few important public picture sales there realized enormous prices; and this, Mr. Gimpel thinks, tends to show that picture values have not been and cannot be affected by any unfavorable financial conditions.

He has visited a number of his clients here and while the probabilities are that business will remain slow for some time yet, he foresees a bright future. "Americans," says Mr. Gimpel, "have gradually acquired the spirit of the real amateur; they have come to the point where they will not allow a favorite painting to pass them, even if times are hard, for they realize that good pictures have an actual value, which, unlike many American securities, fluctuates very little." "The taste for art," continued Mr. Gimpel, "has grown with rapidity in this country. Americans to-day show a keen interest in art; their visits to the public galleries and exhibitions when abroad stimulates their desire to collect beautiful things. One can always judge the artistic temperament of a nation by its museums, and so a visit to the Metropolitan Museum will show how far this temperament has advanced in America. The valuable acquisitions of the Metropolitan and the many important loans and recent gifts of collections to that progressive institution, have contributed much to the development and improvement of the artistic sentiment of the country."

ST. GAUDENS WILL PROBATED.

Mrs. Augusta H. St. Gaudens, widow of Augustus St. Gaudens, the sculptor, whose will was admitted to probate in Cornish, N. H., Monday last, will be appointed ancillary executor in this state.

The will, which was executed on October 19, 1897, bequeaths all of the testator's furniture, jewelry, pictures, casts, studio and other personal effects to his widow, and also all lands and buildings owned by him at Cornish.

The residue of the estate, which is estimated at \$13,000 in personal property, goes to the New England Trust Company, of Boston, in trust, to pay the income to Mrs. St. Gaudens for life and to continue the payment of the income to the son, Homer St. Gaudens, until he shall reach the age of thirty-five, when he is to receive the principal.

LONDON LETTER.

London, February 1, 1908.

The sale of the Duke of Sutherland's pictures at Christie's February 8 was little short of a fiasco. Not more than half a dozen of the Old Masters were wholly above suspicion and only one of these induced high bidding. The bright exception was the equestrian portrait by Vandyck, an example of his Genoese period, which brought 2,100 gns., a speculative price, as it is in very bad condition and it is a question whether it can be satisfactorily restored.

A Madonna and Child, attributed to del Sarto, but more probably a copy by Francesco Brina, made 650 gns.; St. Gregory, by Guercino, 350 gns.; a good portrait by Richelieu, by Philippe de Champaigne, was cheap at 100 gns.; the big equestrian portrait of Philip IV. of Spain, a copy of the Rubens at Windsor Castle, but evidently not a replica, was knocked down for 130 gns., and a good Rembrandt school portrait, catalogued as a Gerard Dow, for 270 gns.

The early English pictures were still more disappointing. Lawrence's "Duchess of Norfolk," which gossip had valued at £6,000, failed to rise higher than 820 gns., while an acknowledged copy of Lawrence's "Elizabeth Countess of Grosvenor" brought as much as 240 gns. A number of large decorative panels of Venetian subjects by Clarkson Stanfield went from 22 to 165 gns., while B. R. Haydon's colossal "Edward the Black Prince and King John of France" was knocked down at the first bid of a guinea or ten cents per square foot. The total realized was £7,644 4s. 6d., a satisfactory total when it is remembered that the Duke was only clearing out rubbish and has kept all his best old pictures. I hear the Duke has some intention of spending what he has made on this sale in the purchase of modern pictures, and if this be true and he chooses wisely, neither he nor his descendants will have cause to regret the change.

Visitors to the American Embassy in London this year will find next door to it an art gallery, which will well repay a visit. The title is the Victorian Art Gallery (123 Victoria Street S. W.) and it is owned by Mr. W. M. Power, who for many years has been known as an expert in the restoration and framing of pictures and holds a special appointment for this to the Prince of Wales. Mr. Power has just taken a fine gallery right in the Embassy building, and will show here his interesting collection of old masters of British and foreign schools, among them being examples of Morland, Gainsborough, Constable, Goya, Hogarth, Lely, Kneller, etc., etc.

Charles Sims, the newly elected associate of the Royal Academy, is the son-in-law of J. MacWhirter, R. A.

Several exhibitions of more than ordinary interest have opened during the week. At the Goupil Gallery (5 Regent Street) the memorial exhibition of the late J. Buxton-Knight includes the works left by the artist at the time of his death and a number of earlier works, some of which have been seen at the Royal Academy and other exhibitions. The pictures are not all equal in merit and, of course, represent only a small part of the artist's life, still, as Mr. Edward Stott, A. R. A., says in his introductory appreciation, "The exhibition will convince all who see it that we have lost in Mr. Buxton-Knight an artist who followed the best tradi-

tions of English landscape painting, and who stands high in the list of masters who have made our national art." Apart from the fine quality of his paint, this intense nationality is perhaps the salient characteristic of Buxton-Knight's art. Almost alone of our modern landscape painters he shows no trace of indebtedness to France. He is a loyal son of Constable, as "The Lock" eloquently testifies, and in his single-hearted devotion to this master it is no infidelity if now and again, as in "English Cottage Homes," he allows to appear his admiration for our more recent national landscape painter, Cecil Lawson. It is extraordinary, Buxton-Knight was not more appreciated by the Royal Academy, that the Chantrey Trustees should have let slip away to Melbourne his splendid "Winter Sunshine," for essentially he belonged to the Old Guard. There was nothing sensational or revolutionary in his art, he never allowed himself to be entangled in the prismatic mysteries of luminism, but adhered to the older, darker convention, and within its limits he accomplished work that was always virile, rich and dignified, and sometimes attained to a genuine nobility.

A copyrighted cable from London to the New York Tribune says: There was a swarm of smart people at the opening of the international exhibition of fair women by the Duchess of Marlborough Feb. 22. Three portraits of her were among the minor works in the black and white room. Sargent's portraits of the Duchess of Portland and the Hon. Percy Wyndham's three daughters, Lady Eden Watts's portrait of Mrs. Percy Wyndham, Millais's portraits of Mrs. Frederick Myers and Mrs. James Stern, J. J. Shannon's of the Duchess of Rutland and Lady Marjorie Manners and Wilson Steers's of Mrs. Hamersley were among the four hundred works exhibited.

There were many French portraits by Bonnat, Bonard, Renoir, Regnault, Blanche and other painters, but the bulk of the work was English, with prominent women as subjects. Among the actresses on the walls were Mrs. Campbell, Viola Tree, Edna May and Lillah Macarthy. A picture attracting much attention was Harrington Mann's portrait of Mrs. Evelyn Thaw, which hung on the same wall as those of the Duchess De Morny and the Countess de Pourtales and was close beside a religious picture of a blue and gray nun entitled "Sponsa Christi." Mrs. Thaw was painted in a simple costume, with blue ribbons and feather, and looked remarkably childlike and innocent.

FOREIGN SCULPTURE EXHIBIT.

Emperor William last week in Berlin received Prof. Schott, the sculptor, who, with Prof. Rheingold Begas, is actively engaged in promoting an exhibition of German sculpture in New York.

"His Majesty," said Prof. Schott to an Associated Press reporter, "spoke to me very sympathetically concerning our undertaking, and all the distinguished sculptors of Germany are enthusiastic over this suggestion. Two committees are being formed; one, under the chairmanship of Adolf von Hildebrand.

"Sculptures valued at \$750,000 already have been promised. I am going to New York the beginning of March to arrange a place for the exhibit, probably the Metropolitan Museum."

PARIS LETTER.

Paris, Feb. 19, 1908.

The annual exhibition of the Lodge Art League, at Holy Trinity Lodge, in the heart of the Latin quarter, is in every respect interesting. More than two hundred pictures were submitted to a jury composed of Mr. René Ménard, Mr. Danchez, Mr. Simon and Mr. R. Buny. Only seventy were admitted.

Among the best works, "Autumn," a well treated and richly toned landscape by Miss Florence Esté, attracts much attention. A marine, "The Dunes at Etaples," by Miss Richardson, evinces a true artistic temperament.

Miss Estelle Rice has sent a couple of impressive studies of the sea: "Shrimping," "At the Seaside," all very bright and attractive.

Well worth mentioning also are Miss T. Lea's "The Old Doorway," Miss Beatrice How's "Little Girl With Curl Papers" and some water colors by Miss Maud B. Leigh.

The Salon of Painters of Modern Paris has just opened its doors, for the fourth time. The catalogue includes 550 numbers, all of which represent various aspects of Paris and Parisian life, this being the special object every member of the Society must always have in view.

One of the most interesting features of this year's exhibition is undoubtedly the suite of forty-one drawings by Albert Maignan, which has been lent by the Carnavalet Museum. In the section of printings, there is quite a number of remarkable works, among which a mention is due to Fernand Guey's "People at Rest in the Vincennes Woods," to Pierre Vauthier's "The Seine at the Austerlitz Bridge, two paintings full of color and animation.

Mr. Lafont has studied Paris under the fog and has sent four remarkable panels. Mr. Jeanniat exhibits a very charming little canvas "Parisienne in the Bois de Boulogne."

This week's chief event has been, of course, the unveiling of the Scheurer Kestner memorial. This beautiful monument by Dalou stands in the Luxembourg gardens, opposite the palace. It includes a marble obelisk surrounded by the two mighty figures of Justice and Truth. The whole forms a very striking group.

Messrs. Boussod et Valadon have secured from the guardians of a church in Spain, two of Greco's most magnificent pictures: "The Virgin and the Child" and a "Scene of the Life of the Holy Martyr." Both pictures are now on view at Messrs. Boussod et Valadon's premises, Boulevard des Capucines. The price paid for these masterpieces is said to be a very heavy one.

The Hotel Drouot has been full of animation all the week. The most interesting sale was perhaps that of a French nobleman, whose name, however, was not disclosed. His collection was a comprehensive one, and included a number of remarkable drawings of nearly every school. Mr. Prieur, who was representing the Louvre Museum, secured a few interesting samples by Langel and Freinet. Part of the Charles's library has now come under the hammer and the total amount of the sales for the first day reached nearly \$14,000. A series of classics and various other works bound in morocco with the arms of the Kings of France fetched especially high prices, averaging from \$200 to \$800. A fine collection of bronzes by Barye has also been disposed of, the highest price being for a "Walking Tiger," knocked down for \$440.

A special cable to the New York Herald from Paris says: The American Woman's Art Association of Paris is now holding its annual exhibition of paintings, drawing and sculpture. It shows a distinct advance over the previous year and has still one outstanding feature—it is genuinely American. None but Americans are allowed to exhibit.

Notable pictures are by Misses Catherine Carter Critcher, Marie Cronin, MacLane Johansen, Esther Hunt, Ellen Stuart, Elizabeth Nourse, Catherine Wetkins and many other promising young artists whose homes are in Paris.

The American Art Association's winter exhibition is comparatively small this year. It includes landscapes by Silva, Dougherty, Leonard, Venetian scenes by Faulkner and Linde and portraits by Hopkins, Mielziner, Blumenschein and Wool. Other exhibitors are Hagerman, Zvinbauer, Blum and Armington. There are many interesting canvases, and a good standard is maintained.

Charles Brun, the French painter whose picture, "L'Improvisateur Arabe," forms part of the Rockefeller collection, died in Paris last week.

COMING CRONIER SALE.

Early next month there will be sold at the Georges Petit Galleries, in Paris, the collection of paintings formed by the late Jules Cronier. From the catalogue received from H. Henri Baudoin, commissaire-priseur, and which can be seen at the ART NEWS office, it appears that this collection embraces some highly interesting examples of modern landscape art. M. Cronier and his wife were both amateurs of the brush, and they obtained not only in the auction room, but from the studios of their artist friends pictures of an unusual character. Corot, Daubigny, Decamps and the other members of the group of 1830 are represented in their collection. They also paid special attention to the work of Henri Harpignies, and were fortunate enough to secure nine or ten canvases by Jongkind. The plates in the catalogue give a good account of many of their treasures.

STORY SALE IN ROME.

A special copyrighted cable to the New York World from Rome says: The sale of Waldo Story's household belongings has ended. Some of the artistic furnishings brought considerable sums. The furniture in the private theatre alone sold for \$5,000. It is impossible yet to state the total amount realized.

This sale ends the remarkable career of the Storys in Rome, where, for many years, they have been leaders in the most exclusive circles of art, fashion and wealth.

Waldo Story married Miss Broadwood, daughter of a celebrated English pianomaker, who brought him a handsome marriage portion. They occupied handsome apartments on the Piazza Barberini, but, it is said, lived so extravagantly that, of recent years, their income proved insufficient to maintain their accustomed style. Waldo Story left here about a year ago. Then his wife and her daughters lived with his mother for a time. The Waldo Storys sold part of their furniture last summer, but did not realize much.

Mrs. Story and her grown-up daughter are living at a boarding house in a fashionable quarter of Vienna.

CALENDAR OF NEW YORK SPECIAL EXHIBITIONS.

- Astor Library**—Etchings and lithographs by modern German artists.
- Brooklyn Institute of Arts and Sciences**—Open daily. Admission Mondays and Tuesdays, 25 cents. Free on other days.
- Ehrich Galleries, 465 Fifth Avenue.**—Portraits by early masters of the English, French, German and Italian schools.
- Knoedler Galleries, 355 Fifth Avenue.**—Paintings by T. de Thulstrup, also water colors by H. Anthony Dyer and "The Dawn of the Flag" by Henry Mosler, to March 5.
- Lenox Library**—Modern Dutch etchings and lithographs from S. P. Avery collection.
- Macbeth Galleries, 450 Fifth Avenue.**—Selected paintings by American artists through March 7.
- Metropolitan Museum**—Open daily from 10 A. M. to 5 P. M.; Sundays, 1 P. M. to 5 P. M.; Saturdays, 10 A. M. to 10 P. M. Admission Mondays and Fridays, 25 cents. Free on other days.
- Montross Galleries, 372 Fifth Avenue.**—Paintings by Horatio Walker, March 14.
- Noé Galleries, 477 Fifth Avenue.**—Paintings by Walter L. Palmer to March 14.
- Oehme Galleries, 320 Fifth Avenue.**—Paintings by Raphael Lewisohn.
- Pratt Institute Art Gallery**—Paintings by Bruce Crane to March 14.
- Robert Reid, 142 East Thirty-third Street**—Exhibition of his recent work to March 13.
- Schaus Galleries.**—Engravings by Thomas A. Prior, after pictures by Turner.
- Tooth Gallery, 299 Fifth Avenue.**—Etchings by E. M. Synge, and special exhibition modern Dutch pictures.
- Yamanaka Galleries, 254 Fifth Avenue**—Paintings and prints by Ukiyoye, also selected examples from Matahei to Hiroshige (1630—1850), to March 14.

EXHIBITIONS NOW ON.

Works by R. Lewisohn.

An exhibition of pictures by Raphael Lewisohn, long resident in Paris, where his work has received deserved notice and praise, will open in the galleries of Julius Oehme, No. 320 Fifth Avenue, on Monday morning next, and will remain there through March.

The artist, while he has studied under Tony Robert-Fleury and in the Julian atelier, is really self taught. As will be seen from the reproductions of two of his characteristic works in this issue, the painter paints broadly, draws correctly and strongly, and is evidently influenced both by the modern French impressionists and Dutchmen, but not to the extent that he is in any sense unoriginal.

Fresh deep color, clear atmosphere, and a fine sense of out-doors characterize his canvases. He also depicts character well and some portraits in the display are exceedingly strong and truthful in expression.

A view on the Seine, very luminous and with fine distance effect, is perhaps the best of the landscapes. There are some sketches of Normandy draught horses which reveal close study of anatomy. Altogether Mr. Lewisohn is a welcome new comer, and his work is refreshing in its vigor and simplicity.

Prints at Yamanaka's.

To open their new and beautifully lit and appointed gallery on the top floor

of their building, at No. 254 Fifth Ave., Yamanaka & Company have arranged an exhibition of paintings by Ukiyoye, and old Japanese prints carefully selected from their extensive collection, and arranged and described in chronological order by Prof. Ernest F. Fenollosa.

This exhibition opened in their new galleries on Thursday last, and will continue there through March 14. Such a comprehensive exhibition is of great interest to critical students as well as connoisseurs. The collection comprises fine examples of paintings and prints by Matehei to Hiroshige, or of dates 1630-1850.

The Mansfield Collection.

The pictures and art collections of the late Richard Mansfield now at the American Art Galleries, and to be sold there at auction early next week, are interesting as showing the art taste of the late player. The art objects and furnishings are decidedly varied and heterogeneous in character, but will probably be eagerly bid for as mementos of the great actor. The pictures, which number 43, are distinctly disappointing. The names of the painters are good, but it would seem that the examples given to them should in several instances have been marked attributed. A small canvas by Bonington, one given to Largilliere, an early and not especially good Inness, and a half-length, which has a good pedigree, by Sir Thomas Lawrence, with portraits of David Garrick, one given to George Romney, as from the collection of Lady Bruce, and another by Gainsborough Dupont, and an uninteresting portrait of the Duke of Marlborough in armor, by Lely, while perhaps worth attention are not important.

Three Artists at Knoedler's.

A new and recent canvas by Henry Mosler, "The Dawn of the Flag," presented by Mr. Jacob Schiff to the Corcoran Gallery of Washington, five recent pictures illustrating life in Virginia in Colonial days; by T. de Thulstrup, water colors by Anthony Dyer of Providence, R. I., and portraits of a young girl, and of Miss Mildred Dick by John Da Costa, are now on view at the Knoedler Galleries, No. 355 Fifth Ave. The Thulstrup and Dyer pictures will be succeeded on March 6 by a display of recent portraits by Maurice Fromkes, and drawings by Harvey of London will then be shown in the lower gallery.

The allegorical picture by Mr. Mosler has been already noticed in the ART NEWS. It is a happy conception and, of course, well painted.

De Thulstrup's pictures of old-time days are always charming, and these last are especially attractive. They are carefully studied as to costume and appointment, and are in consequence historically valuable, apart from their art quality. "When Quality Goes to Town," "After Church—Gossip," and "After the Ladies Have Left the Table," are especially good.

Anthony Dyer is a water colorist who improves each year in his work. He displays this season some thirty examples, mostly painted along the shores of Narraganset Bay, and in Holland, Brittany and Normandy. His best work now shown is the "Close of an Autumn Day," reminiscent of the late Henry Farrar—full of tender sentiment and soft and harmonious in color. A marine "Waiting for the Tide to Turn" is luminous and tender in color, and "A Normandy Canal—Caudebec," with its fellow canvas "A Normandy Mill—Caudebec," have rare picturesque and color quality.

Forty Pictures at Macbeth's.

Forty selected paintings by American artists fill the Macbeth Galleries, No. 450 Fifth Avenue, at present, where they will remain through March 7. It is rather a relief to see and study some old favorites here, after the riot and storm and stress of "The Eight." As always, Mr. Macbeth has selected for his exhibition, truly representative and characteristic examples of the artists he has chosen to present. Among the forty are the well-known but always charming "Little June Idyl," of Childe Hassam, Alden Weir's "Williamatic Thread Mills," and Paul Dougherty's "Misty Sea" and "Moonlit Cove."

Bryson Burroughs is represented by a curious allegorical piece "Fortune and the Blind Man," Mrs. Conan by three characteristic, soft tender landscapes; A. S. Clark by two excellent scenes in old Quebec, and Ben Foster by two recent and delightful landscapes. The others represented and well represented in each case, are: E. Stetson Crawford, Charles H. Davis, W. R. Derrick, Charles Warren Eaton, W. Howe, William Keith, Thomas R. Manley, F. Luis Mora, J. Francis Murphy, Leonard Ochtman, Henry W. Ranger, F. K. M. Rehn, William Sargent, Henry B. Snell, A. V. Tack and F. Ballard Williams.

Salmagundi Pictures.

Small pictures by members of the Salmagundi Club, will be sold at auction at the club house on the evenings of Tuesday and Wednesdays next, March 3 and 4. The exhibition opened on Tuesday last. Picture buyers have learned from past experience that these Salmagundi auctions are well worth attending. The show this year is an unusually good one and many prominent painters have contributed. The small size of these pictures makes them especially suitable for the walls of the average New York home.

Dagnan-Bouveret Portraits.

At the Kraushaar Gallery, No. 260 Fifth Avenue, there is now on view a three-quarter length standing portrait of Mrs. Robert Stafford, by Dagnan-Bouveret, and an ideal female head by the same painter. The portrait is an exceptionally strong and attractive work—very charming in expression, delicate in color and striking in technique. The painting of hands and details of the dress, especially of a filmy black lace scarf, is remarkably fine. The ideal head is rich and full in color, and, of course, strongly modeled, almost suggestive of Couture. In the same gallery are some exceedingly well executed miniature portraits by Mathias Sandor.

Prints at Lenox Library.

The new exhibition in the print galleries of the N. Y. Public Library in the Lenox Library building, consists of a selection from the S. P. Avery collection. The opportunity to see such work is the first one offered here in many years. The present exhibit serves also to indicate fuller resources in the library. Two extreme cases are those of Storm van's Gravesande and the versatile Zilcken. The former is represented in the print room's portfolios by about 170 pieces, the latter by over 600. But only about a dozen were selected in each case for exhibition.

These various elements combine into an interesting general reflection of the spirit animating Dutch art.

The exhibition is accompanied, as usual, by a number of books and articles, among which are several by Zilcken and Veth, who are known as writers also.

ART AUCTION SALES.

Conger Oriental Collection.

The first session of the sale of the Chinese collection of Mrs. E. H. Conger, widow of the United States Minister to China, was held at the American Art Galleries, February 19, and realized \$8,067.

The famous bell from the Temple of Agriculture was sold for \$560 to Mr. K. Slater, who also gave \$505 each for two fine old temple gongs, and is said to be a representative of the Metropolitan Museum, who also bought many other objects which will be used to fill gaps in the collection of that institution.

The most important acquisition by the museum was an elephant trapping of repoussé and open work gilded brass. It was from the imperial elephant stables and was used during the reign of the Emperor Chien-Lung.

Mr. Henry F. Ross gave \$205 for an incense burner and \$540 for an imperial palace seat. Many of the arms offered were acquired at moderate prices by the Peabody Museum, of Salem, Mass.

At the second session, February 20, Mr. Slater bought thirteen Buddhist temple service books for \$260; snuff bottle with seal mark of Yueng Cheng, \$475; oviform snuff bottle, \$100; tea from the imperial palace, \$60, and books from the archives of the Imperial University in Peking, \$65.

Mrs. W. K. Vanderbilt, Jr., secured, among other objects, a pair of ivory carved bowls, and a miniature censer and wine cup in jade, \$22.50.

Mrs. C. B. Alexander purchased a small white jade scentre for \$37.50; Mr. Charles T. Crocker, a Cinnabar jewel box, \$52, and a decorated box containing five canisters of tea, \$25.

Mr. Thomas James acquired for \$150 an enameled gold watch, incrustated with rose diamonds and pearls, case of French design and the movement English. This was among the watches which, many years ago, were given to Chinese officials by Jesuit missionaries to win their good will.

The total amount of the sale February 20, was \$9,382.

At the third session, February 21, the highest price was \$825, paid by Mr. J. W. Haven for a mandarin robe of blue satin brocade lined with Russian sable.

Mrs. S. D. Chapman paid \$490 for an imperial Chinese rug made as a birthday gift for a Chinese princess. The Metropolitan Museum paid \$ for a roll of purple satin, with elaborate scrolls and numerous medallions, and \$90 for a temple banner of imperial yellow cloth.

Many purchases were made in the name of "K. Slater" for the Metropolitan Museum. They comprised \$200 for a Chinese robe of dark blue satin, \$170 for a Canton crepe shawl, \$130 for a mandarin's long robe of light blue silk, \$90 for a sleeveless coat of yellow silk gauze, \$90 for a temple banner of imperial yellow cloth, \$80 for a specimen of needlework with butterflies embroidered on white satin, and \$75 for a short robe of brocaded blue satin.

Mr. O. H. P. Belmont paid \$20 for a Chinese army flag of yellow muslin, bound with red, and \$17.50 for an imperial flag painted in gold on imperial yellow satin.

Among other buyers were C. B. Alexander, John Hill Morgan and C. T. Crocker.

The fourth and last session, February 22, was marked by the largest attendance of the sale, and realized \$10,781, making a total of \$37,411.50 for the sale.

The highest price \$540 was paid by Mr. Elater for a saucer-shaped dish of the K'ang-Hsi period, decorated in blue under the glaze, with scrolls of lotus. He also paid \$200 for two crystal glass bowls, mounted in open work and repoussé silver, incrustated with translucent enamels, unusual Chinese specimens; \$200 more for two similar crystal glass bowls, and \$150 for a small gallipot of the K'ang-Hsi period, with decoration of passion flowers.

Mrs. Cornelius Vanderbilt paid \$225 for a temple jar of the seventeenth century; \$70 for a celadon bowl of dense porcelain of the K'ang-Hsi period, \$65 for a large oviform jar.

ETCHINGS AT LOW PRICES.

Etchings by Whistler, Seymour Haden, Meryon, Meissonier, and other famous artists were sold at auction in Anderson's auction rooms on 29th St., February 21.

"Folkstone Quay, 1879," by Felix Buhot, with his stamp, first state before the margins were cleaned, brought \$51; "Early Morning in Richmond Park," by Seymour Haden, signed proof with etched inscription, "The Lark at Heaven's Gate Sings," sold for \$66. The same artist's "Battersea Reach," on water-mark paper and signed by him, fetched \$51. "Grayling Fishing," one of the few mezzotints by Seymour Haden, brought \$55.

Axel Herman Haig was represented by the "Interior of St. Marks, Venice,"

(Continued on page 7.)

(Continued from page 6.)

fetched \$90; the "Cathedral at Rheims," \$95, and the "Interior of the Madeleine Cathedral at Troves," \$83. "The Old Hotel of Beauchamp, also called the Dungeon," by Philip Gilbert Hamerton, brought \$56. "The Immaculate Conception," engraved after Murillo, by Desire Achille Lefevre, sold for \$51.

The portrait by Antoine Masson, after Mignard Henri de Lorraine Comte D'Harcourt, known as "Cadet a La Perle," from the pearl in his left ear, brought \$57. "La Rixe," etched after Meissonier by Bracquemond, sold for \$102.50. "La Tour de L'Horloge," by Charles Meryon, brought \$41. "The Wood Carver," by Millet, sold for \$36. "The Forge," by James A. McNeill Whistler, fetched \$50, and the "Black Lion Wharf," by the same artist, \$46.

AUCTION SALE OF BOOKS.

From the sale of 661 lots of books, including selections from the library of the late Dr. William H. Egle, at the Anderson Auction Rooms, Monday afternoon and evening last, \$1,500 was realized. The highest prices paid were for a scarce copy of Robert Proud's "History of Pennsylvania in North America," which brought \$16.10; an edition of Thackeray, which brought \$15.75, and a first edition of William C. Prime's "Pottery and Porcelain," which sold for \$14.

THAT CONGER LOOT SALE.

A despatch to the New York Tribune from Omaha, says:

"A press despatch published recently, intimating that a scandal may develop in connection with the sale of Chinese relics in New York by Mrs. Conger, wife of the Minister to China in the Boxer troubles, and that Congress may investigate it is declared by Mrs. F. R. Bucham, of Omaha, a daughter of Mr. and Mrs. Conger, to be without any foundation in fact."

"Any one with common sense ought to see that the story is a tissue of falsehoods," said Mrs. Bucham, who was with Mr. and Mrs. Conger throughout the Boxer troubles and was in the siege of the legations at Peking."

WITH THE DEALERS.

The exhibition and sale at the Fifth Avenue Art Galleries this week of art objects and furnishings collected by the late Joseph Bensusan, with additions from the beautiful and artistic stock of H. O. Watson and Company, who managed the sale, was an important and interesting event. The sale was largely attended and successful, but came too late for record in this week. The results will be given next week. The collections included some rarely fine tapestries and textiles, carved wood Louis XVI. furnishings, Hispano-Moresque plaques, and old potteries and porcelains.

Next week will bring the exhibition at the galleries of a choice assortment of furniture, art objects and paintings from several estates, beginning on Monday, and continuing through Wednesday, and which will be held by Mr. Jas. P. Silo at the Galleries on Thursday, Friday and Saturday afternoons at 2.30 o'clock.

The week beginning March 9 will bring the exhibition and sale of pictures from the Ehrich and Oehme Galleries, noticed elsewhere, and that beginning March 16 of the Benjamin Bengiat rugs and textiles.

At the American Art Galleries next week will be devoted to the sale of the pictures and furnishings and art objects owned by the late Richard Mansfield. These will be sold by Mr. Thomas E. Kirby, the furnishing and art objects on Monday and Tuesday afternoons next March 2 and 3, and the pictures on Tuesday evening at 8.30 o'clock.

The Mansfield collection is noticed in another column. The sale of the prints and art objects owned by Mr. Bunkio Matsuki took place at the galleries, Thursday evening, and yesterday afternoon, and will be continued this afternoon. The results of the sale will be given next week.

The Detroit Publishing Company, No. 235 Fifth Avenue, have recently received a number of German colored prints which in faithfulness of color to the original paintings are remarkable. These prints like earlier ones such as the well known "Windstarke" are of unusual artistic quality.

Mr. A. Adler, of Fishel, Adler, and Schwartz, is lying desperately ill at his residence in this city, and it is feared may not recover. The family of Mr. Adler are the recipients of sincere sympathy in their anxiety and grief.

Mr. Arthur Tooth, of Tooth and Sons, of No. 299 Fifth Avenue, will return from London about March 15. The house has not yet decided on its new location. Its lease of its present quarters will expire in May. The fine display of modern Dutch pictures is still on in the galleries.

The next exhibition at the Montross Galleries to open March 3, will be of recent works by Horatio Walker.

The exhibition of fifteen examples of Corot at the Durand-Ruel Galleries, No. 5 West Thirty-sixth Street, closes all too soon this afternoon. This display has had throngs of visitors and has been especially popular.

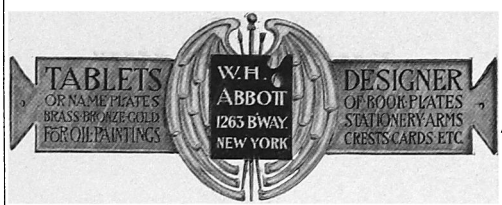
A cabinet example, a dainty head of a girl by Pierre Le Sueur, very decorative and charming, has lately been received at the Gimpel and Wildenstein Galleries, No. 509 Fifth Avenue.

Mr. James P. Silo, of the Fifth Avenue Art Galleries, who conducted the well remembered auction sale of the pictures owned or imported by Baron Latuillierie and M. Edouard Chatenay of Paris in the Waldorf-Astoria last November, has received a letter from the artist Jose Engel from Paris, asking if his pictures "On the River Banks," "Drawbridge" and "Study of a Man," had been sold in the auction, and further stating that he has not at the date of writing, Feb. 12, been able to obtain any information from M. Chatenay, who is now in Paris, regarding the matter.

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On investigation Mr. Silo finds that the pictures named by M. Engel were sold for \$12.50, \$15 and \$35 respectively.

An exhibition by Walter L. Palmer will open at the Noe Galleries, 477 Fifth Avenue, to-day, and will continue through March 14.

LOST "HIAWATHA" FOUND.

The marble statue of "Hiawatha" by

Augustus St. Gaudens, the first figure executed by the sculptor, which after being exhibited at the Metropolitan Museum about fifteen years ago disappeared, no record having been discovered as to whom it was delivered, has been found on the lawn of a country place near Saratoga, N. Y. It is too late, however, to obtain permission to make a plaster copy of it for the commemorative exhibition of the sculptor's work.

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